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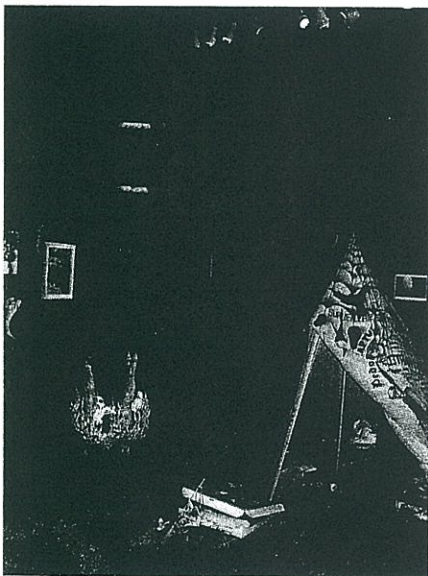
San Francisco

“The Zine UnBound: Kults, Werewolves, and Sarcastic Hippies” at Yerba Buena Center for the Arts

It’s surprising that so many shows devoted to underground publishing root themselves in printed matter rather than—as curator Berin Golonu has done with this graciously entertaining exhibition—viewing zines through the other, multi dimensional work of the artists who publish them. While this show did include Plexi-covered gallery shelves to which publications were affixed with cable, it also included mini-exhibitions, curated by the editors of the zines themselves, of artists associated with them. *K48*, a Brooklyn-based project edited by

Scott Hug, contributed a theatrical campsite installation—complete with tent and a lush carpet of fake grass—that conflates Forcefield’s 2002 Whitney Biennial installation with the *Blair Witch Project*. Rather than a compendium of recognizable names, it’s a refreshing team effort. In *Werewolf Express* editor Trinie Dalton’s installation, several better-known artists were invited to weigh in on the titular hairy beasts, albeit displayed in more traditional fashion, as discrete works. The highlights included a mixed-media work by Jesse Bransford, a Styrofoam monster by Folkert de Jong, and Anna Sew Hoy’s cryptic ink drawings. The installation by Oakland’s *Hot & Cold*, co-edited by Chris Duncan & Griffin McPartland, is awkward—they pinned too much printed matter to the wall—but is saved by a Baroque computer animation and drawings by Rebecca Miller, an impressively large bird-head sculpture by Crust & Dirt, and Matt O’Brien’s large canvas covered with intricate drawings of eyes. If there is criticism to be leveled, it’s in the show’s embrace of Yerba Buena’s continually youth-centric programming: “UnBound” is heavy on the high-school doodle aesthetic.

—*Glen Helfand*



Scott Hug and K48, *K48 Kampsite*, installation view, 2005. Courtesy Yerba Buena Center for the Arts